

R

Catalogue
of an Exhibition of
Selected Masterpieces
of
Fine Prints
by
Old and Modern Masters

Some Recent Acquisitions

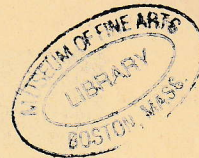
November
Thirteenth to
December Fourth
Nineteen
Sixteen



ALBERT ROULLIER ART
GALLERIES

410 South Michigan Boulevard
701 Fine Arts Building
Chicago

Catalogue
of an Exhibition of



Selected Masterpieces
of
Fine Prints
by
Old and Modern Masters

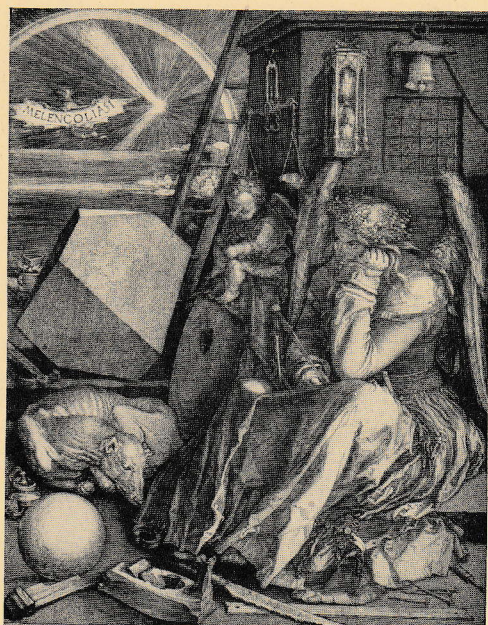
Some Recent Acquisitions

November
Thirteenth to
December Fourth
Nineteen
Sixteen

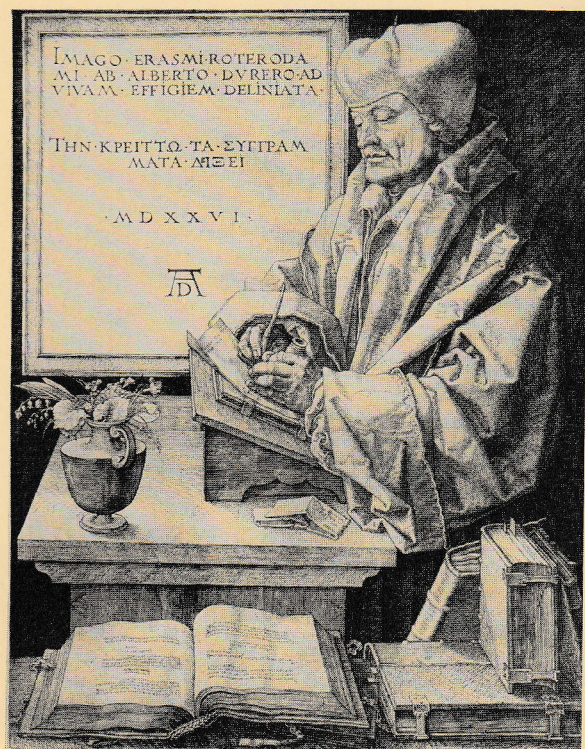
ALBERT ROULLIER ART
GALLERIES

410 South Michigan Boulevard
701 Fine Arts Building
Chicago

NE 625
A43p



(No. 23) Melancholia



(No. 29) Portrait of Erasmus

Engravings and Etchings by Old Masters

ALDORFER, ALBRECHT, 1480-1538

The engravings, especially the landscapes and wood cuts of this artist, some at least of which appear to have been cut by his own hand, establish his right to be ranked immediately after Dürer and Holbein in German art.

1. A Baptismal Font (Bartsch No. 59)
Wood cut. Very rare.

BALDINI, BACCIO, 1450-1485

Baldini was a Florentine goldsmith who engraved after the designs of Botticelli, and was a disciple of Maso Finiguerra.

2. La Sibylle Delphique (Bartsch, Vol. XIII, page 173, No. 27) *fine manner*
Fine early impression with the watermark of the Cardinal's Hat. Duplicate from the British Museum.

3. La Sibylle de l'Hellespont (Bartsch, Vol. XIII, page 174, No. 30) *fine manner*
Fine early impression with the watermark of the Cardinal's Hat. Duplicate from the British Museum.

BALDUNG, HANS, 1470-1552

4. The Body of Christ Transported (Bartsch No. 43)
Wood cut.

BEHAM, HANS SEBALD, 1500-1550

The fame of Dürer drew together in Nuremberg the group of men known as the Little Masters. The two Behams were natives of the city, as was also Georg Pencz. Hans Sebald, the elder of the two brothers, was born in 1500; Barthel, the younger, in 1502.

5. Judith with the Head of Holofernes (Bartsch No. 12)
From the Liphart collection.
6. The Virgin with the Parrot (Bartsch No. 19)
Superb impression from the Waldburg collection.
7. The Prodigal Son (Bartsch No. 33)
8. Hercules Killing Nessus (Bartsch No. 97)
9. Hercules Killing Antaeus (Bartsch No. 105)
First state. From the Scholtz collection.
10. The Egg Merchant (Bartsch No. 193)
Fine impression from the Scholtz collection.

BERGHEM, NICHOLAS, 1620-1683

"This celebrated artist has amply contributed to the portfolios of the collector, by the numerous exquisite drawings and etchings he has left us, of which the latter are executed in a much more finished manner than we are led to expect from the point of a painter."

—*Bryan's Dictionary of Painters and Engravers.*

11. **Le Pâtre jouant du Flageolet** (Bartsch No. 6)
From the Morrison collection.

CAMPAGNOLA, GIULIO

Born at Padua about 1483.

"He was the only man of this group who succeeded in building up a technical style of his own. He was much influenced by Dürer and Giorgione as well as by Mantegna. . . . Technically he was very original, using short, sometimes curving strokes, combined with masses of dots to express his shadows. In some cases, as in John the Baptist, he used the points alone."

—*Kristeller, Kupferstich und Holzschnitt, p. 188.*

12. **Saint John the Baptist** (Bartsch No. 3)
From the collection of Sir Joshua Reynolds

CLAUDE GELLÉE (called Claude de Lorraine), 1600-1682

"Born in 1600 at Chamagne, a village on the Moselle, in the Vosges country, then in the ancient province of Lorraine . . . according to Baldinucci, when Claude was twelve years old, he became an orphan and had to seek the shelter of his eldest brother's home. From him Claude, who had already shown a taste for art, received his first instruction in drawing. . . . Claude devoted considerable attention to etching and many of his works in this medium show, no less than his pictures, his peculiar excellences."

—*Bryan's Dictionary of Painters and Engravers.*

13. **Le Bouvier** (Robert-Dumesnil No. 8)

The very rare second state.

A superb impression.

"For technical quality of a certain delicate kind, this is the finest landscape etching in the world."

—*Hamerton's Etching and Etchers.*

CRANACH, LUCAS, 1472-1553

"But it is as an engraver rather than as a painter that Cranach is best known. Heller describes more than 800 prints by him. These are mostly wood cuts but he executed also a few copper plates."

—*Bryan's Dictionary of Painters and Engravers.*

14. **The Seven Joys of Mary**

Wood cut of the greatest rarity, two impressions only being known.

DÜRER, ALBRECHT, 1471-1528

Albrecht Dürer was of Hungarian descent; his father came from the little village of Eytas in Hungary. Albrecht was born in Nuremberg in 1471 and in 1486 entered the studio of Michael Wölgemut, the best Nuremberg painter of that day. He worked in Wölgemut's studio for four

years and then spent some years traveling about, probably for the most part in Germany. During this time he visited Colmar in order to see Martin Schongauer, only to find that the great master had died shortly before. He returned to Nuremberg in 1494 and his works done from that date until 1505 belong to what is called his First Period. In the Autumn of 1505, Dürer undertook a journey to Venice, a city which, at that time, had a large traffic with Nuremberg. With his return in 1507 begins the Second Period of his work, and in it the influence of the art of Italy can be distinctly traced.

15. **Virgin with Short Hair** (Bartsch No. 33)
Dated 1514. Fine impression.



(No. 33) La Pietà

16. **Virgin Crowned by One Angel** (Bartsch No. 37)
Brilliant impression. Dated 1520.
Duplicate from the Amsterdam collection, also DeWitt collection.
17. **Virgin Outside the City Wall** (Bartsch No. 40)
Brilliant impression. Dated 1514.
18. **Virgin with a Pear** (Bartsch No. 41)
Very fine impression. Dated 1511.
19. **Virgin with the Monkey** (Bartsch No. 42)
Superb impression with the watermark of the High Crown. Duplicate from the British Museum.
20. **St. Eustace (also called St. Hubert)**
Undated. (Bartsch No. 57)
Brilliant impression on paper, watermarked with the High Crown.

21. **St. Jerome in His Cell** (Bartsch No. 60)
Fine impression. Dated 1514.
22. **The Carrying Off of Amynone** (Bartsch No. 71)
Undated.
This plate contains one of the finest landscape backgrounds that Dürer ever engraved.
23. **Melancholia** (Bartsch No. 74)
Dated 1514.
This is universally admitted to be the greatest of Dürer's engravings.
Very beautiful impression.
24. **The Great Fortune** (Bartsch No. 77)
Superb impression from the Perry collection.
Duplicate from the Berlin Museum.
25. **The Men of War** (Bartsch No. 88)
Brilliant impression with the watermark of the High Crown.
26. **Peasants at Market** (Bartsch No. 89)
Fine, clear impression.
27. **Coat of Arms with a Skull** (Bartsch No. 100)
Brilliant impression. Dated 1503.
28. **Coat of Arms with a Cock** (Bartsch No. 101)
Early impression before the strengthening of the marginal line and the cleaning of the plate.
29. **Erasmus of Rotterdam** (Bartsch No. 107)
Dated 1526. Very fine impression.

DIETRICY, CHRISTIAN WILHELM ERNST

Dietricy was born at Weimar in 1712, and learned the principles of art from his father, Johann Georg Dietricy, who was court painter at Weimar. Later in life he became Professor in the Academy of Arts at Dresden and Director of the Painting School at the Meissen Porcelain Factory. Aside from his paintings Dietricy also executed, after his own compositions, a large number of etchings which show his study of the etched work of Rembrandt. He died at Dresden in 1774.

30. **Le Remouleur** (Le Blanc No. 63)
Second state. Superb impression.
Duplicate from the Berlin Museum.

FERRARESE SCHOOL, XV CENTURY

31. **The Doge.** (Hind, page 237, No. 7b)
By an anonymous engraver.
Duplicate from the British Museum.
32. **Logic.** (Hind, page 243, No. 22b)
By an anonymous engraver.
Duplicate from the British Museum.

GOLTZIUS, HENDRIK, 1558-1617

"A painter and engraver both on metal and wood. He was born at Mulbrecht in 1558. His father Johann Goltzius was an eminent glass painter, who instructed him in the first principles of art; and he was first taught by Dirk Cuerehart. . . . He died in Haarlem in 1617."
—*Bryan's Dictionary of Painters and Engravers.*

33. **La Pieta** (Bartsch No. 41)
(The Virgin weeping over the dead body of Christ). Beautiful impression.

MECKENEN, ISRAEL VON

Born about 1440.

"There were two artists of this name, father and son, both of whom lived at Bocholt, where they had the right of citizenship. The father was a goldsmith and engraver, while his son was a painter and engraver."
—*Bryan's Dictionary of Painters and Engravers.*

34. **The Lovers** (Bartsch No. 178)



(No. 60) David Playing the Harp Before Saul

MONTAGNA, BÉNOÎT

Italian XV Century engraver.

35. **Woman Seated Near a Satyr** (Bartsch No. 21)
Very rare.

NIELLO. 15th CENTURY

36. **The Adoration of the Magi** (Duchesne No. 32)
Attributed to Piniguerra, the inventor of line engraving. One of the most interesting and important of the Nielli prints. Of extreme rarity.

RAIMONDI, MARC ANTONIO

Marc Antonio was born in Bologna probably about 1480, and began his first work in the atelier of Francesco Francia. About 1505 Raimondi came under the strong influence of Dürer, and

made a series of copies of the Life of the Virgin and other wood cuts. In 1509 or 1510 he went to Rome where shortly after his arrival he entered the studio of Raphael, and it is with Raphael's name that Marc Antonio's is associated most closely in the history of engraving.

37. **The Virgin of the Palm Tree** (Bartsch No. 62)

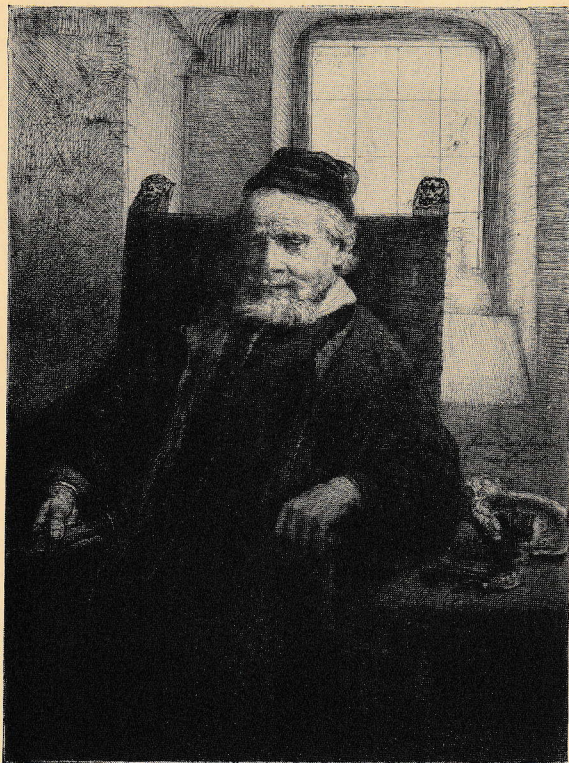
After Raphael.

Impression of the finest quality.

From the collections of William Esdaile, Richard Fisher, and Alfred Hubert.

38. **Saint Cecilia** (Bartsch No. 16)

After Raphael.



(No. 55) Portrait of Jan Lutma

REMBRANDT, 1606-1669

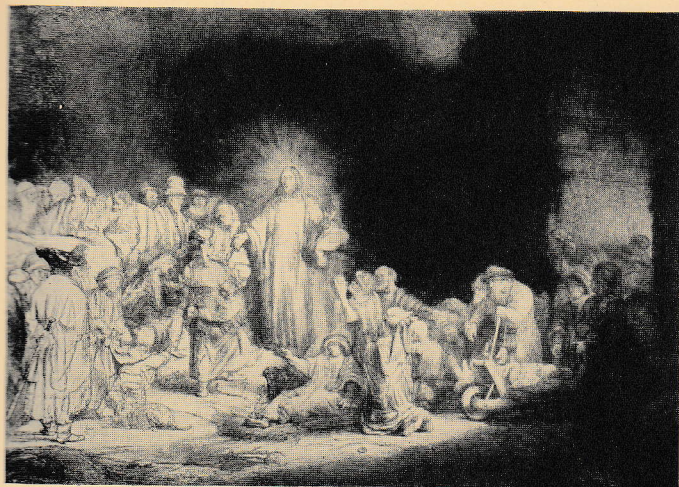
"Now, two centuries and a quarter after his death, the fame of Rembrandt has risen again to a point that it has never reached before. He has taken his place as the foremost of the naturalist painters of the world; a true Dutchman, resolute to see and interpret the world according to his own vision of it—investing life as he saw it and the past as he imagined it, with an essential poetry of his own. —Sir Sidney Colvin, U. A.

39. **Rembrandt with a Scarf** (Bartsch No. 17)

Dated 1633.

The third state of five, before the gray spots appeared on the hat and over the left eye.

From the Buccleugh collection.



(No. 46) Christ Healing the Sick

40. **Rembrandt with a Drawn Sword**

(Bartsch No. 18)

Signed and dated Rembrandt f. 1634. Third state. From the Artaria collection.

41. **Rembrandt Drawing at a Window**

(Bartsch No. 22)

Finished state. Signed and dated 1648. Superb impression, full of burr. From the Dr. H. Weber collection.

42. **Triumph of Mordecai**

(Bartsch No. 40)

Assumed date 1640.

Brilliant impression with burr.

43. **Tobit Blind**

(Bartsch No. 42)

Signed and dated Rembrandt f. 1651.

The only state. Very fine impression with the background uncleaned and full of burr on Tobit's figure and garment and in the chimney.

Very rare of this quality.

44. **The Return from Jerusalem**

(Bartsch No. 60)

Signed and dated Rembrandt f. 1654. Only state.

Magnificent impression, full of burr.

45. **Christ Preaching, called "La Petite Tombe"**

(Bartsch No. 67)

Assumed date 1635.

Superb impression, full of burr.

46. **Christ Healing the Sick—The "Hundred Guilder Print"**

(Bartsch No. 74)

Superb second state. Kindly lent for this exhibition.

"Of the religious pieces the plate of *Christ Healing the Sick*, called the "Hundred Guilder print," stands out by itself. Not only is this Rembrandt's etched masterpiece, but it is one of the greatest works of art that the world has ever seen. To say that it has never been surpassed in etching would not do it justice. It has never been surpassed in any form of art and is not likely to be. It holds its own beside the great masterpieces of painting in the galleries of Europe, and differs from them only in the absence of color. The grouping of the figures and the distribution of light and shade make a composition unsurpassed by beauty. Here we may see Rembrandt at his best as a draftsman. Such drawing as this without a hesitating line from beginning to end is no

accident. We see that the artist could draw when he wanted to, in a manner so sure as to leave his work wholly above criticism. The draperies, whether sketched in a few lines or worked out in more minute care, are truly wonderful, while the expression of the faces are rendered in a way that Rembrandt, great as he was in character drawing, never equaled in etching save in one instance. The face of Christ is one of the best he has given us. . . . The appealing looks of the sick and crippled and the contrasts between the group of Christ's followers at his right hand and the group of the cold, unmoved faces beside them, are sources of endless study."

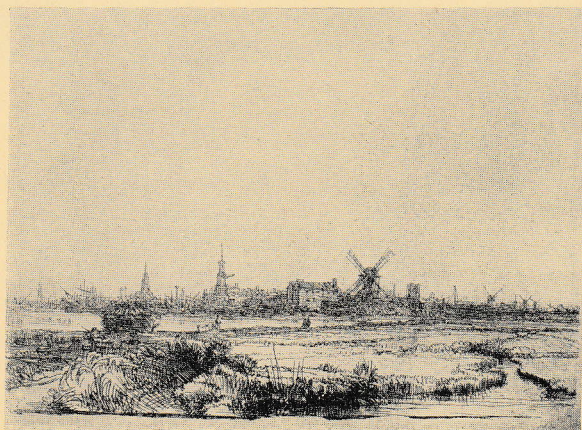
Atherton Curtis.

47. **Christ Healing the Sick—The "Hundred Guilder Print"** (Bartsch No. 74)

Third state. Fine rich impression.

48. **The Descent from the Cross by Torchlight** (Bartsch No. 83)

First state. Rich impression.



(No. 51) A View of Amsterdam

49. **Saint Jerome in the Manner of Dürer** (Bartsch No. 104)

Beautiful impression, full of burr. Second state, from the Heibich and Böhm collections.

50. **The Little Polander** (Bartsch No. 140)

Superb impression with wide margin. The rare first state.

51. **A View of Amsterdam** (Bartsch No. 210)

Very fine impression. Duplicate from the British Museum.

52. **Landscape with a Sportsman** (Bartsch No. 211)

Second state. Liphart collection.

53. **La Chaumière au Grande Arbre** (Bartsch No. 226)

Superb impression from the Morrison collection. Very rare of this quality.

54. **The Mill** (Bartsch No. 233)

Superb impression with the cracks in the sky and the sulphur tint. From the John Webster collection.

55. **Jan Lutma** (Bartsch No. 276)

Dated 1656.

Second state of three before the curved shading at the upper right-hand corner.

56. **Johannes Utynbogardus** (Bartsch No. 279)

Fine, rich impression from the Emil Schroeter collection.

57. **Bust of an Old Man with Large Beard** (Bartsch No. 290)

Brilliant impression from the Weber, Aylesford, Smith and Schlosser collections.

SCHONGAUER, MARTIN

Born about 1445-50 at Colmar.

"Les estampes que Martin Schöngauer nous a laissées, montrent généralement une perfection de burin presque égale, ce qui peut faire croire qu'il n'a commencé à graver sur cuivre, ou plutôt à faire tirer des épreuves, qu'après s'être acquis une grande pratique, en ornant de gravure ce qu'il avait précédemment exécuté en ouvrage d'orfèvrerie, car on prétend que Martin a réuni l'art de l'orfèvrerie à celui de la peinture."

—Bartsch.

58. **The Nativity** (Bartsch No. 5)

Fine impression of this masterpiece.

59. **Pilate Washing His Hands** (Bartsch No. 14)

Beautiful impression.

VAN LEYDEN, LUCAS, 1494-1533

"As an engraver, Lucas Van Leyden claims particular attention. . . . He learned the use of the point and graver from a goldsmith and he carried the art to a surprising pitch of perfection for the short time that he lived. His style differs from that of Dürer, and seems to have been built on the manner of Israel von Meckenen. . . . He engraved on wood as well as on copper, but the wood cuts are not very numerous. He died at Leyden in 1533."

—Bryan's *Dictionary of Painters and Engravers*.

60. **David Playing the Harp before Saul** (Bartsch No. 27)

Superb impression with the watermark of the Gothic "P." From the Gellatly collection.

61. **The Road to Calvary** (Bartsch No. 64)

From the Round Passion series. Very rare.

62. **Mars and Venus** (Bartsch No. 137)

Esdaile, Sir Joshua Reynolds, and British Museum collections.

VAN OSTADE, ADRIAEN, 1610-1685

Among the Genre Painters of Holland, Adriaen Van Ostade holds, both as painter and as etcher, the first rank. He was born in Haarlem and went to school to Franz Hals. At that time his fellow student, Adriaen Browet, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition.

—Kristeller, *Kupferstich und Holzschnitt*.

63. **Mother and Two Children** (Bartsch No. 14)

Weber and Alferoff collections.

64. **Man and Women Conversing** (Bartsch No. 24)

Prince Soutzo and Gellatly collections.

65. **The Spectacle Merchant** (Bartsch No. 29)
Superb early proof from the Alfred Hubert collection.

VENEZIANO, AGOSTINO

"Agostino Musi, called Agostino Veneziano, an eminent engraver, was born at Venice, about the year 1490, and was a pupil of Giulio Campagnola, and afterwards formed his style on the study of Albrecht Dürer. He was also a disciple of Marc Antonio Raimondi, of whose fine style he was one of the most successful followers.
—*Bryan's Dictionary of Painters and Engravers.*

66. **Woman Standing by a Vase**
After Raphael.
Brodhurst and Von Lanna collections.

Etchings by Modern Masters

BONE, MUIRHEAD

Born 1876.
Bone's earliest etchings and dry-points date from 1898 and his first important exhibition was held, in 1902 in the Carfax Gallery, London. He is one of the foremost etchers in the present British School of Painter-Etchers, ranking with Cameron and McBey.

67. **Southampton from Eling** (Dodgson No. 148)
68. **Oxfordshire** (Dodgson No. 198)
Superb proof.
69. **Hampstead Heath** (Dodgson No. 199)
70. **The Ballantrae Road** (Dodgson No. 212)
Third state of fifteen. Only one proof in this state.
71. **Liberty's Clock** (Undescribed)
Beautiful proof.
72. **East Blatchington** (Undescribed)

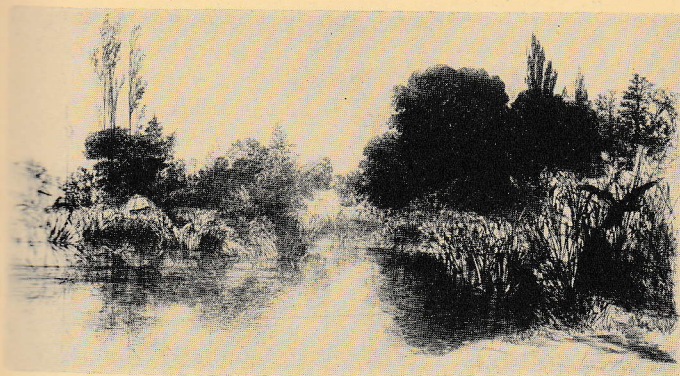
BUHOT, FÉLIX, 1847-1900

"Nous devons rappeler que Buhot fut un des ouvriers les plus délicats et les plus subtils. . . . Il aimait les inventions, les recettes et les artifices, sans rien d'illégitime toutefois, et son romantisme eût été formellement approuvé des vieux maîtres."
—*Bourcard.*

73. **The Country Neighbors** (Bourcard No. 148)
The very rare third state before the retouch.
Signed in pencil.

CAMERON, DAVID YOUNG

Born in 1865.
"Mr. Cameron is certainly, of living British etchers, the one whose work excites amongst the generally cultivated public the keenest curiosity, and evokes the highest admiration."
—*Frederick Wedmore.*



(No. 92) **The Shere Mill Pond**

74. **The Border Tower** (Rinder No. 196)
Only state.
75. **St. Mark's Venice, No. 1** (Rinder No. 204)
The very rare first state.
76. **The Monastery** (Rinder No. 206)
Third state.
77. **A Venetian Convent** (Rinder No. 207)
Only state. Proof on Japan paper.
78. **San Giorgio Maggiore, Venice** (Rinder No. 213)
Superb proof. Only state.
79. **The Doge's Palace** (Rinder No. 326)
Beautiful proof. Second state.
80. **Place Plumereau, Tours** (Rinder No. 353)
Second state.
81. **The North Porch, Harfleur** (Rinder No. 360)
Very beautiful proof. Third state.
82. **Damme** (Rinder No. 391)
Superb proof. Third state.

GAILLARD, FERDINAND, 1834-1887

"Gaillard is generally acknowledged one of the rare artists of the nineteenth century, meriting the qualification of Master Engraver." "My aim is not to charm, but to be true, my art to me means to tell all."
—*Gaillard.*

83. **Soeur Rosalie** (Beraldi No. 48)
Superb signed proof with the remarque of St. Vincent de Paul.

HADEN, SIR SEYMOUR, 1818-1910

Late President of the Royal Society of Painter-Etchers, London. "The fame of this artist, who won for himself the distinction of being the greatest etcher of the recent century, is known to most of us interested in art matters. In the 19th century there are two names which are entitled to the highest rank, those of Sir Seymour Haden, an Englishman, and our late great American artist, Whistler."

84. Kensington Gardens (the smaller plate)
(Harrington No. 12)
The very rare first state. Signed in pencil. Of the greatest rarity.

85. Kensington Gardens (the smaller plate)
(Harrington No. 12)
Intermediate proof between the second and third states. Signed in pencil.

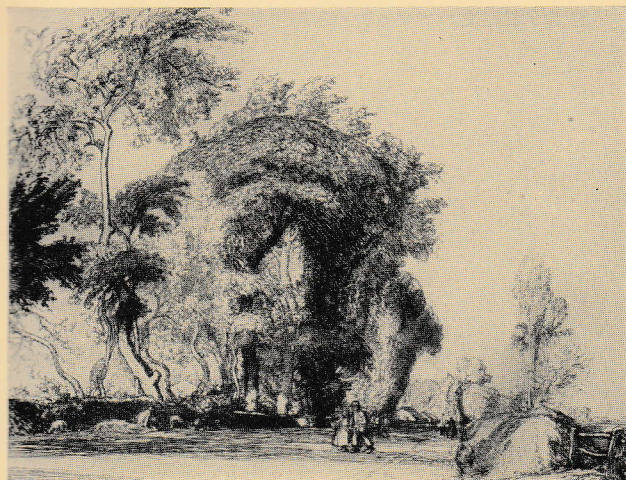


Seymour Haden

(No. 84) Kensington Gardens

86. Mytton Hall (Harrington No. 14)
Trial proof A before the signature and date. Signed in pencil. Very rare. From the collection of Phillipe Burty.
87. Mytton Hall (Harrington No. 14)
First state. Beautiful proof on Japan paper, signed in pencil.
88. Egham (Harrington No. 15)
Superb rare second state. Signed in pencil.
89. Egham Lock (Harrington No. 16)
The rare first state before the lines of sky and the signature were removed.
90. Kensington Gardens (the larger plate)
(Harrington No. 28)
Beautiful proof. Signed in pencil.
91. Combe Bottom (Harrington No. 32)
Brilliant proof. First state.
92. Shere Mill Pond (the larger plate)
(Harrington No. 38)
Second state. Very rich proof. Signed in pencil.

93. Self Portrait (Harrington No. 41)
Trial proof B. Dedication proof to F. Goulding.
94. A Sunset in Ireland (Harrington No. 51)
Trial proof G. Very beautiful impression.
95. A Sunset in Ireland (Harrington No. 51)
Second state. Superb impression, full of burr. Signed in pencil.



(No. 113) La Route de Saint-Gilles

96. Whistler's House at Old Chelsea (Harrington No. 54)
Trial proof B. Before the star above the chimney and before the reflections from the boats in the water. Very rare. Proof on Japan paper. Signed in pencil.
97. Whistler's House at Old Chelsea (Harrington No. 54)
Second state. Brilliant proof. Signed in pencil.
98. Sunset on the Thames (Harrington No. 93)
First state. Brilliant proof. Signed in pencil.
99. The Three Sisters (Harrington No. 129)
Second state. Proof on Japan paper. Signed in pencil.
100. The Breaking Up of the Agamemnon (Harrington No. 145)
Second state. Very fine impression. Signed in pencil.
101. Windmill Hill, No. 1 (Harrington No. 163)
First state. Proof very rich in dry-point. Signed in pencil.
102. Challow Farm (Harrington No. 175)
First state. Signed in pencil.
103. A Lancashire River (Harrington No. 215)
Second state. One of a hundred specially chosen proofs bearing a number stamped in the lower left corner. Signed in pencil.

LEGROS, ALPHONSE

"Toutes les qualités qu'Alphonse Legros cherchait à réaliser plus pleinement par des matières et des outils si divers se trouvent dans ses gravures qui demeurent non seulement la part la plus considérable de son oeuvre, mais qui sont encore comme le résumé de toutes ses recherches."

—*Gustave Soulier.*

104. Paysage de Tourbière

Proof from the Gerbeau collection.

105. Morning on the River

106. The Storm

107. Poplars near Amiens

Very rare.

LEHEUTRE, GUSTAVE

"Leheutre is now one of the most celebrated of living French etchers."

108. Les Cités.

Early proof before the etched signature.

109. Le Pont de la Loire à Nevers.

First state. Proof No. 4 of 7 taken in this state

110. La Maison de la Belle Camille a Pontrioux

First state. The first proof from the plate.

111. Along the Canal, Croyes

Very rare. The artist's masterpiece in dry-point.

LEPERE, AUGUSTE

Born in 1849.

"Study of his accomplishment proves Auguste Lepère a great artist, simple, sincere, one of the elect assured of his place as a great etcher of the century and of all time."

112. La Guinguette

113. La Route de Saint-Gilles

114. Rivière de la Vie

115. L'Arrivée au Moulin

116. Bords de la Somme

117. Cathédrale d'Amiens, Jour d'inventaire

118. La Ferme aux Peupliers de Hollande

119. La Masure Inondée

120. Le Nid

121. Sous Bois à la Rigonette

122. L'Ondée, St. Jean-du-Mont

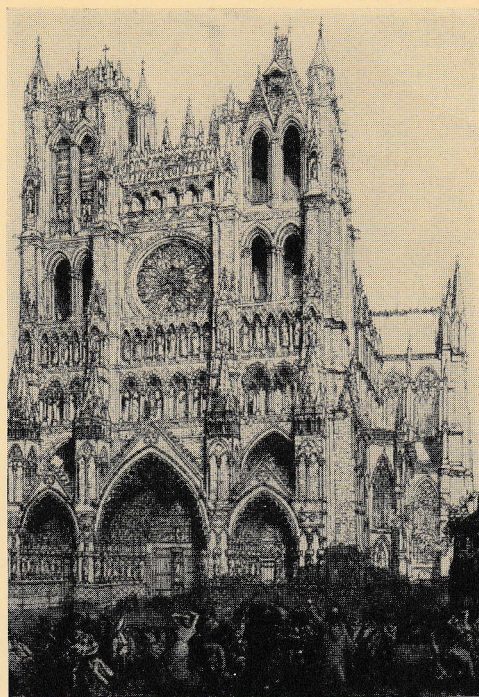
123. Cathédrale de Rouen.

Wood cut.

MAC LAUGHLAN, DONALD SHAW, A. R. E.

"Donald Shaw MacLaughlan, the name of the one really great etcher (Whistler apart) to whom America has given birth; who by reason of successes, many and various successes of decision, successes of subtlety and intricate handling, has the chance—the chance at the very least—of being numbered with the great ones.

—*Frederick Wedmore, Etchings.*



(No. 117) Cathédrale d'Amiens



(No. 139) Le Pont-Neuf

- 124. Sunlight and Shadow, No. 3
- 125. Cornish Landscape, No. 2
- 126. Wind and Rain

MC BEY, JAMES

"In Mr. McBey's delightful art, one rejoices to note that development and progress keep pace with success. . . . And it becomes more and more evident that he possesses style and not merely manner."
—*M. C. Salaman.*

- 127. Repairing a Barge
- 128. Buchan
- 129. Jewish Quarter, Tangier
- 130. Tetuan
- 131. The Bread Market
- 132. Gunsmiths, Tetuan
- 133. The Fierce Bull
- 134. Old Castile



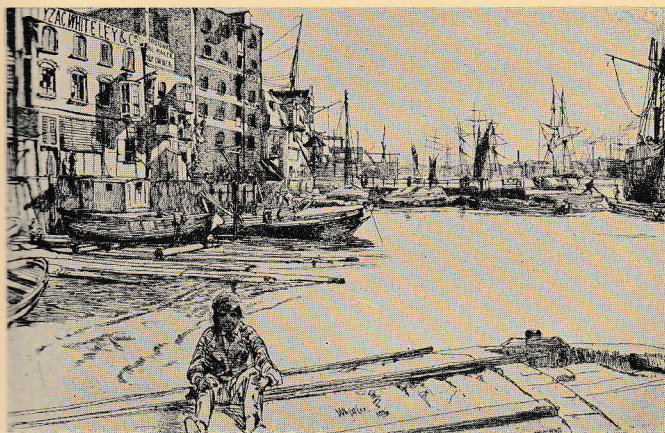
(No. 157) Black Lion Wharf

MERYON, CHARLES, 1821-1868

"Meryon is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever."
—*Hamerton.*

- 135. La Tour de l'Horloge (Delteil No. 28)
The rare third state.
Superb impression on green paper with title written by Meryon in ink.
- 136. La Tour de l'Horloge (Delteil No. 28)
Fourth state.
Fine proof.
- 137. Tourelle de la Rue de la Tixeranderie (Delteil No. 29)
Second state on old Dutch wiry paper. Proof from the collection of Phillipe Burty.

- 138. La Pompe. Notre Dame (Delteil No. 31)
Sixth state. Superb proof on green paper from the Petittidier collection and with the stamp, of the "Ministère de l'Interieur."
- 139. Le Pont-Neuf (Delteil No. 33)
Sixth state.
Beautiful proof on green paper.
- 140. La Morgue (Delteil No. 36)
Fourth state.
Very brilliant proof on old Dutch wiry paper.



(No. 156) Eagle Wharf

MILLET, JEAN FRANÇOIS, 1814-1875

"The etchings of Millet are, at the very least, masterly notes of motives for his painted pictures. They are then, quite as much as the pictures themselves, records of peasant life, as the artist observed it intimately, and at the same time vivid and expressive suggestions of atmosphere and light and shade."
—*Frederick Wedmore.*

- 141. A Woman Sewing (Delteil No. 9)
Beautiful old impression from the Sir John Day collection.
- 142. The Diggers (Delteil No. 13)
Fine old impression.
- 143. The Sower (Delteil No. 22)
A lithograph.

PALMER, SAMUEL, 1805-1881

"This artist is one of the few really great English etchers. Imaginations graceful as a maiden's dream, . . . teachings profounder than those of science. . . . A serene spirit inherited from the true and great poets of the times of old who are his fathers—all these he gives with his art."
—*Hamerton.*

- 144. The Bellman
First state. Signed by the artist.
Very rare.

PENNELL, JOSEPH

Born in 1860.

"No other living artist has so traveled the world over and recorded the individual character of cities and countries with a charm so personal and interpretative."
—*W. C. Arensberg.*

- 145. *The Avenue, Valenciennes*
- 146. *St. Maclou, Rouen*
- 147. *Yesterday and Today in Venice*
- 148. *Westminster, Evening*
Mezzotint.
- 149. *The Shower*
Mezzotint.

WHISTLER, JAMES ABBOT MC NEILL, 1834-1903

"But if one wishes to know what etching is, look at these prints and numbers more by Whistler. There are etchings in this exhibition that have never been approached by any other artist at any time. To know this is to know etching—these prints are the most perfect flower of the art—the greatest artist of modern times, the greatest etcher of all time—an American—James Abbot McNeill Whistler."
—*Joseph Pennell.*

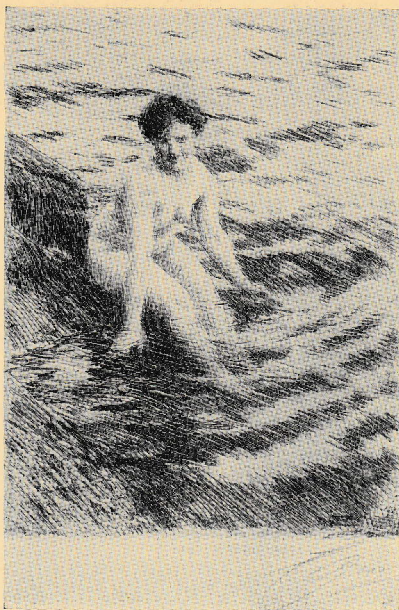
- 150. *La Retameuse* (Kennedy No. 14)
Fine old impression.
Proof from the Windsor Castle collection.
- 151. *The Rag Gatherers* (Kennedy No. 23)
Rare impression before the two figures were etched in.
- 152. *The Rag Gatherers* (Kennedy No. 23)
Fine original old impression.
- 153. *The Kitchen* (Kennedy No. 24)
Second state.
Very rich harmonious impression.
- 154. *Thames Warehouses* (Kennedy No. 38)
One of the sixteen Thames etchings.
- 155. *Old Westminster Bridge* (Kennedy No. 39)
One of the sixteen Thames etchings.
- 156. *Eagle Wharf* (Kennedy No. 41)
Very fine original old impression.
One of the sixteen Thames etchings.
- 157. *Black Lion Wharf* (Kennedy No. 42)
Very fine original old impression.
One of the sixteen Thames etchings.
- 158. *The Pool* (Kennedy No. 43)
Early proof before the undulating lines in the sky.
One of the sixteen Thames etchings.
- 159. *Thames Police* (Kennedy No. 44)
Very fine original old impression.
One of the sixteen Thames etchings.
- 160. *The Limeburner* (Kennedy No. 46)
Beautiful proof.
One of the sixteen Thames etchings.

- 161. *Portrait of Becquet* (Kennedy No. 52)
Superb clear impression.
One of the sixteen Thames etchings.
- 162. *Rotherhithe* (Kennedy No. 66)
Very beautiful proof.
One of the sixteen Thames etchings.
- 163. *Old Hungerford Bridge* (Kennedy No. 76)
Brilliantly printed proof.
One of the sixteen Thames etchings.
- 164. *The Beach* (Kennedy No. 116)
Very rare.
Proof signed with the butterfly in pencil by Whistler.



(No. 187) Miss Rasmussen

- 165. *The Dam Wood* (Kennedy No. 145)
The rare second state.
- 166. *A Sketch from Billingsgate* (Kennedy No. 168)
The very rare first state.
From the Thomas Wilson collection.
- 167. *The Little Mast* (Kennedy No. 185)
Beautiful proof in the very rare first state.
Proof signed with the butterfly in pencil by Whistler.
- 168. *The Bead Stringers* (Kennedy No. 198)
One of the "Twenty-six Etchings."
Proof signed in pencil with the butterfly by Whistler.
- 169. *The Temple* (Kennedy No. 234)
One of the "Twenty-six Etchings."
Proof signed in pencil with the butterfly by Whistler.



(No. 194) Wet

170. Nude Model Reclining (Kennedy No. 47)

Superb original impression.
Proof signed with the butterfly in pencil by Whistler.
Lithograph.

171. La Blanchisseuse de la Place Dauphine (Kennedy No. 58)

Proof dedicated to Goulding by Miss Birnie Philip.
Lithograph.

172. The Old Smith's Story (Kennedy No. 98)

Very rare. Fifteen proofs only.
Proof from the Thomas R. Way collection.
Lithograph.

173. Kensington Gardens (Kennedy No. 109)

Proof dedicated to Goulding by Miss Birnie Philip.
Lithograph.

ZORN, ANDERS

Born in 1860.

"Exceedingly successful as a painter, he is none the less celebrated for the strong and vigorous quality of his etchings, which display a decided individuality, and which can hardly be classed in any one school, unless it be in the school of Zorn himself."

174. Zorn and His Wife (Delteil No. 42)

Second state.

175. A Fisherman, St. Ives (Delteil No. 53)

Very rare.
Edition, 25 to 30 proofs only.

176. Le Reveil (Delteil No. 64)



(No. 198) Vallakulla



(No. 174) Zorn and His Wife

177. **Madame Simon** (Delteil No. 66)
178. **The Chess Players** (Delteil No. 67)
Very rare. Six proofs only.
179. **Ernest Renan** (Delteil No. 72)
Superb impression.
The exceedingly rare fourth state before the inscription "apres nature" above the etched signature of Zorn.
180. **Annie, an Irish Girl** (Delteil No. 84)
Very rare. 30 proofs only.
181. **Effet du Nuit** (Delteil No. 109)
Superb proof. Second state.
182. **Augustus Saint-Gaudens** (Delteil No. 112)
183. **Mlle. Maja von Heijne** (Delteil No. 149)
Second state. Very rare.
184. **A Swedish Madonna** (Delteil No. 150)
185. **At the Piano (Miss Burnet)** (Delteil No. 159)
Second state. Brilliant impression.
186. **Two Models near a Bed** (Delteil No. 174)
Second state. Beautiful proof.
187. **Mlle. Emma Rasmussen** (Delteil No. 182)
Very fine impression.
188. **Betty Nansen** (Delteil No. 189)
189. **The Bridesmaid** (Delteil No. 191)
190. **Dance at Gopsmor** (Delteil No. 192)
191. **The Ring** (Delteil No. 206)
192. **At Sandhamn** (Delteil No. 207)
193. **Edo** (Delteil No. 213)
Choice proof
194. **Wet** (Not in Delteil)
195. **Bosl Anders** (Not in Delteil)
196. **Eka** (Not in Delteil)
197. **An Old Soldier** (Not in Delteil)
198. **Vallakulla** (Not in Delteil)
199. **Prof. John Berg** (Not in Delteil)



R. R. DONNELLEY & SONS CO., CHICAGO.



0 1132 0288058 0

Museum of Fine Arts, Boston